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cantata for children's voices. It can easily be sung, with the exception of the final chorus which requires a few changed voices, by children from ten to twelve years of age. Published by H. W. Gray Co., New York.

THE CHRISTMAS ROSE: WILLIAM LESTER.—A lovely and not difficult short cantata for mixed chorus, solo with organ or orchestral accompaniment. Pub. by H. W. Gray Co., New York.

THE EVERGREEN TREE: PERCY MACKAY & ARTHUR FARWELL.—A Christmas Community Masque of the Tree of Light for community singing and acting. Adaptable to large and small communities. Particularly appropriate for Christmas week in this time of war and national devotion to world service. Masque published by D. Appleton, New York. Music published by The John Church Co., New York.

COLLECTIONS OF CAROLS

COMMUNITY CHRISTMAS CAROLS—H. W. Gray & Co., N. Y.

POPULAR CHRISTMAS CAROLS FOR TWO TREBLE VOICES edited by McNaught.—H. W. Gray & Co., N. Y.

TEN TRADITIONAL CAROLS FOR CHRISTMAS—O. Ditson Co., Boston.

TEN CHRISTMAS CAROLS AND HYMNS—O. Ditson Co., Boston.

CHRISTMAS CAROLS—Ginn & Co., Chicago.

CHRISTMAS CAROLS AND HYMNS—American Book Co., Chicago.

CHRISTMAS SONGS AND CAROLS—Published by C. C. Birchard & Co., Boston.

FATHER FINN'S CAROL BOOK—For Catholic Churches and Parochial Schools. Published by C. C. Birchard & Co., Boston.

NOTE: Our own Collection, **FIFTY-FIVE SONGS AND CHORUSES FOR COMMUNITY SINGING** (C. C. Birchard & Co., Boston) contains the five carols which seemed to the editors best adapted for Community Christmas Celebrations.

Orchestras in the Grade Schools

SOME SUGGESTIONS FOR BEGINNERS

MRS. ANN DIXON, Duluth, Minn.

A school orchestra gives a different medium of expression, allows many, who cannot sing well—a chance to enjoy another phase of school music work. Many a hard case of discipline has been solved by allowing an unmanageable to play a drum or triangle for the ensemble work. You can stimulate your school music work by organizing a school orchestra.

I. Create the interest: Organize your plan and if necessary, bear the entire burden, for it really is one—at least it is added work and calls for longer hours—but, do not get discouraged with seeming failure, do not be half-hearted. Put your wits to work, arouse enthusiasm some way, get the co-operation of principal or some teacher and begin.

You will find your patience, ability and ears tried but, go ahead, for

this start will help secure a musical atmosphere in the school and add to the real cultural value. It will arouse the interest of the parents and school boards—and in time you will be besieged by fathers and mothers asking “How can my boy or girl get into the orchestra?” “What shall I buy my child so he can play in the orchestra?” etc. etc.

II. Organization: Do not hesitate to begin with small numbers—add to them any time. A piano, mouth organ, and violin makes a big start in the minds of the children. My first start was piano, violin, mouth organ, mandolin and play drum—the kindergarten triangle was brought in and the wonderful curiosity attracted the whole school. Use whatever material in way of instruments you may have.

So even if only one violin is at hand—begin—look for a piano player to train in the work—get two, if possible—you may lose one and you will then need the other—if several piano players are available give them each a turn.

III. Practice: Should be regular—choose a time and do not change it—keep up interest and the enthusiasm by regularity. Leader should see that all instruments are in tune and everything in readiness without loss of time, using same care and seriousness that any other class would need. If the heart and hand of the teacher or leader is in the work, results will come. Have rehearsals short, sharp and snappy, rather than dragged out. Talk, eat, sleep and dream of your orchestra growth and you will awake some day to find that it is a reality.

IV. Material: Choose suitable music—have high standards and keep to them—do not play street music or cheap popular things such as they might think they wanted. Give them good rhythmic, melodious pieces and they will be easily satisfied. All publishers are now giving attention to these beginning orchestras and quite a wide choice is possible—so choose according to your needs and wishes.

We have found the following practical and satisfactory; Progressive Book, published by Rudolph Wurlitzer, Chicago; School and Community Books (several different grades), published by Willis Music Co., Cincinnati; Mitchell Book (Instruction mainly), published by Oliver Ditson Co., Boston; Amateur Book, published by Oliver Ditson Co., Boston; and Jacobs, Kansas City, Lyon Healey, Chicago, Carl Fischer, New York and Leo Feist, New York, also offer good material.

Our schools have bought their own books—many times the individual pupil wants his own. This year our Board has furnished us with books to further this work and our hopes are being realized more and more—for the growth of this work has been steady and noticeable.

V. “After School” classes: A great boon to orchestra work will come through organization of classes for instruction on violin and other instruments. If these classes can be started, you can soon augment your orchestra work each year, with recruits from your violin or other classes. Encourage classes for all instruments and if a teacher for these different classes can be had, you will soon complete your parts of an orchestra. Our classes have been formed for ten pupils and the fee is 15c for each pupil—all fees going to teacher—150 took this work last year. We have

the promise in the near future of some instruments other than violin—to be bought by the board for each school. We will then provide instruction on these instruments and all our seeming small efforts of the past will be large with the joy of the results.

When it is said in my hearing “Oh, I cannot stand the scratching, sawing, and out of tune playing of those awful cheap violins in class or those awful school orchestras”—I smile and think what a narrow, distorted vision one must have of a really big thing—for I can recall the wonderful experiences afforded me with these little orchestras.

When all of these small, individual, poor struggling orchestras were called to play together using their first little simple book—and I stood before the 175 players gathered from all districts, coming from as low as fourth grade and as high as seven and eighth grade and saw their concerted effort—the absolute concentration—the joy in doing their bit of the whole—I cared little for the critical audience behind me and enjoyed to the utmost the playing and the players with their happy flushed faces, expressing animation and joy, and felt repaid for past work and that it is all worth while.

So put heart and soul into the work, encouraging each and all—take a broad, optimistic outlook on the whole situation, keeping in mind that after a while, even after discouragement—a combined effort will prove very worth while and that the individual interest aroused will do much for schools and community. Try it for yourself and you will surely agree.

HOW THE FEDERATED CLUBS ARE HELPING

Frances E. Clark, chairman, has issued a return postal card to every Federated Club asking a report upon the six things a Federated Club should do for music in public schools.

1. Appoint a live Committee on School Music—which should:
 - (a) Visit the schools—investigate conditions—get acquainted with the supervisor.
 - (b) Help to crystallize public opinion in favor of good school music, its artistic and social value, through club papers and the local press.
 - (c) Arrange for club concerts in grade and high schools.
 - (d) Arrange at least one club program of school music given by the children.
 - (e) Form Mothers' Clubs to study song material for children, under direction of supervisor.
2. Give concerts in grade and high schools—standard compositions.
3. Raise funds for purchasing player pianos, talking machines, library of classic standard rolls and records.
4. Purchase orchestral instruments and help organize school orchestras.
5. Assist schools in giving community concerts.
6. Work through state and local associations for music credits in school course and for music work done outside, and for standardization of music teachers and supervisors.